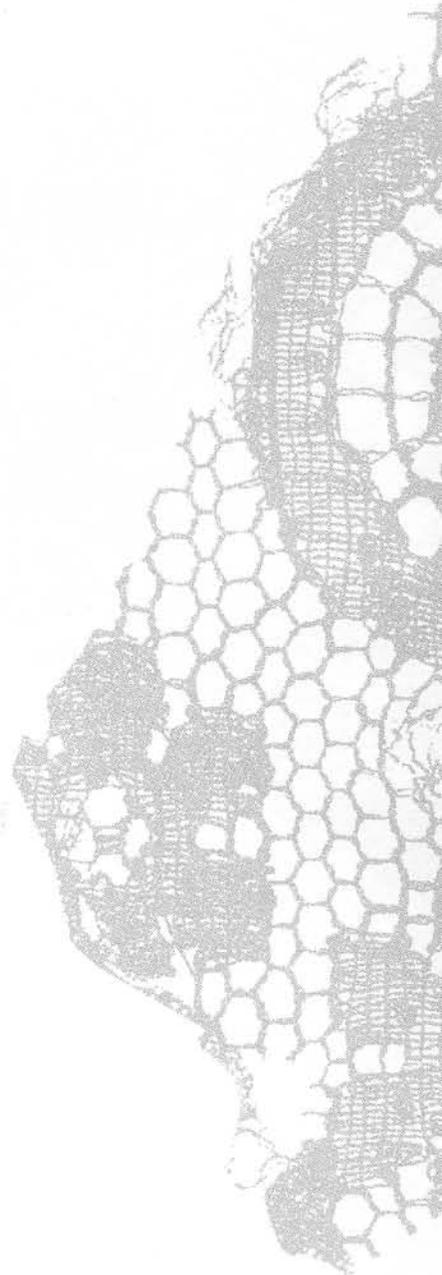


BRITNEY SPEARS
GREATEST HITS:
MY PREROGATIVE

ALL THE SINGLES FROM
THE BEST-SELLING ALBUM
ARE COLLECTED IN
THIS SPECIAL EDITION
OF BRITNEY SPEARS' GREATEST HITS



BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE



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MY PREROGATIVE

WORDS & MUSIC BY TEDDY RILEY, BOBBY BROWN & GENE GRIFFIN

♩ = 110

N.C.

Musical notation for the first system. It consists of three staves: a vocal line (top), a Tabla line (middle), and a piano accompaniment line (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 110. The notation is in common time (N.C.). The Tabla part features a rhythmic pattern of eighth notes and triplets. The piano accompaniment is mostly rests, with some notes in the final measure.

Musical notation for the second system. It consists of three staves: a vocal line (top), a Tabla line (middle), and a piano accompaniment line (bottom). The key signature is three flats and the time signature is 4/4. The tempo is marked as ♩ = 110. The notation is in common time (N.C.). The lyrics are: "everything away from you, but they can never take away your truth. But the question is". The Tabla part continues with its rhythmic pattern. The piano accompaniment has some notes in the final measure.

Musical notation for the third system. It consists of three staves: a vocal line (top), a Tabla line (middle), and a piano accompaniment line (bottom). The key signature is three flats and the time signature is 4/4. The tempo is marked as ♩ = 110. The notation is in common time (N.C.). The lyrics are: "can you handle mine? 1. They say I'm cra -". The Tabla part continues with its rhythmic pattern. The piano accompaniment has some notes in the final measure.

B^bm



F



B^b



- zy,

I real - ly don't care,

that's my pre - ro - ga - tive..

F



B^bm



F



— They say I'm nas - ty,

but I don't give a damn,

B^bm



F



N.C.

get - ting boys is how I live.

Some ask me ques -

B^bm



F



- tions,

why am I so real?

But

B^bm



F



they don't un - der - stand me, I real - ly don't know the deal a - bout my sis -

B^bm



F



B^bm



- ter. Try - ing hard to make it right, not long a - go be -

F



B^bm



F



- fore I won this fight. Ev - 'ry - bo - dy's talk - ing all this stuff a - bout me, why -

B^bm



F



B^bm



— don't they just let me live? I — don't need per - mis - sion, make.



— my own de - ci - sions, — that's my pre - ro - ga - tive. —

(That's my pre - ro - ga - tive. —



it's my pre - ro - ga - tive.)

it's my pre - ro - ga - tive.)



It's the way that I want to live, — (it's my pre-

It's the way that I want to live, — (it's my pre-



-ro - ga - tive.) You can't tell me what to do. —

-ro - ga - tive.)

You can't tell me what to do. —

N.C. F B^bm

2. Don't get me wrong, I'm real-ly not souped, e-go trips is not my thing.

F B^bm F

All these strange re-la-tion-ships real-ly gets me down,

B^bm E^b 6fr

see no-thing wrong, spread my-self a-round.

3 3

B^bm F B^bm

Ev-'ry-bo-dy's talk-ing all this stuff a-bout me, why don't they just let me live?

F B^bm F

I don't need per-mis - sion, make my own de - ci - sions,

B^bm 1. F 2. F

that's my pre-ro - ga - tive.
 (That's my pre - ro - ga - tive.) (That's my pre - ro - ga - tive.)

B^bm F

It's the way that I want to live, (it's my pre -

B^bm F

-ro - ga - tive.) You can't tell me what to do.

N.C.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with a bass line of eighth notes.

E^bm⁷
6fr

A^b
4fr

B^bm

Why _____ can't I _____ live my life

E^bm⁷
6fr

A^b
4fr

with-out all _____ of the things _____ that peo - ple say?..

B^bm

N.C.

Oh. _____

B^bm



F



Ev - 'ry - bo - dy's talk - ing all this stuff a - bout me, why

B^bm



F



B^bm



don't they just let me live?

I don't need per-mis - sion, make

F



B^bm



my own de - ci - sions,

that's my pre - ro - ga - tive.

1.

F



2.

F



N.C.

It's my pre - ro - ga - tive.

TOXIC

WORDS & MUSIC BY CATHY DENNIS, CHRISTIAN KARLSSON,
PONTUS WINNBERG & HENRIK JONBACK

$\text{♩} = 140$



N.C.





should wear a warn - ing. ——— It's dan - ge - rous, I'm fall - ing. ———



2. There's no es - cape,
3. It's get - ting late

I can't wait. ——— I need a hit, ba - by, give me it. ———
to give you up. ——— I took a sip from my dev - il's cup. ———



— You're dan - ger - ous, I'm lov - ing it. ———
— Slow - ly, it's tak - ing ov - er me. ———



Too high, can't come down.____
 Too high, can't come down.____



Los - ing my head, spin - ning round and round.____
 It's in the air and it's all a - round.____



Can you feel me now?
 Can you feel me now?



N.C.

With a taste of your lips I'm

E^b7



D7



D^b7



on a ride.

You're tox - ic

I'm slip - ping un - der

With the

C^m



E^b7



A^b



taste of a poi - son pa - ra - dise,

I'm ad - dic - ted to you.

Don't you

G^m7



D^b7



C^m



E^b7



know that you're tox - ic. —

And I

D7



D^b7



C^m



love what you do, but you know that you're tox - ic. —

1.

E^b7 A^b 4fr Gm⁷ 3fr D^b7

This system shows the first measure of the first system. It includes guitar chord diagrams for E^b7, A^b (4th fret), Gm⁷ (3rd fret), and D^b7. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and articulations.

2.

A^b 4fr Gm⁷ 3fr N.C.

Don't you know that you're tox - ic. Ah

This system contains the second measure of the first system. It features a vocal line with the lyrics "Don't you know that you're tox - ic. Ah". The piano accompaniment continues with similar patterns. Chord diagrams for A^b (4th fret), Gm⁷ (3rd fret), and N.C. (Natural Chord) are provided.

ah. ah. Ah

This system shows the third measure of the first system. It features vocal lines with the lyrics "ah.", "ah.", and "Ah". The piano accompaniment continues with similar patterns.

ah. ah.

This system shows the fourth measure of the first system. It features vocal lines with the lyrics "ah." and "ah.". The piano accompaniment continues with similar patterns.

E^b7 D7

Taste of your lips I'm on a ride. You're tox - ic

D^b7 Cm E^b7

I'm slip - ping un - der. With the taste of a poi - son pa - ra - dise, I'm ad -

A^b Gm7 D^b7 Cm

-dic - ted to you. Don't you know that you're tox - ic. With a taste of your lips I'm

8va

E^b7 D7 D^b7

on a ride. You're tox - ic I'm slip - ping un - der With the

Cm 3fr Eb7 Ab 4fr

taste of a poi - son pa - ra - dise, I'm ad - dic - ted to you. Don't you

Gm7 3fr Db7 Cm 3fr Eb7

know that you're tox - ic. In - tox - i - cate me now with your lov - ing now.

D7 Db7 Cm 3fr

I think I'm rea - dy now. (I think I'm rea - dy now.) In - tox - i - cate me now

Eb7 Ab 4fr Cm6 4fr

with your lov - ing now. I think I'm rea - dy now.

ME AGAINST THE MUSIC

WORDS & MUSIC BY BRITNEY SPEARS, MADONNA, CHRISTOPHER STEWART,
PENELOPE MAGNET, TERIUS NASH, GARY O'BRIEN & T. "TAB" NKHEREANYE

♩ = 120

F#m



All the peo - ple in the crowd, grab a part - ner, take it down.
(Britney) It's me a - gainst the

(Madonna) Uh - huh. And me. Yeah.
mu - sic. It's just me.

Come on... Ho! Hey, Brit - ney,

Are you rea - dy? Uh huh.

Are you? Uh huh. (Both) 1. And no one cares... it's whip - ping my
 (2.) al - most there;... I'm feel - ing it

hair, it's pull - in' my waist... To hell with stares... The sweat is
 bad and I can't ex - plain... My soul is bare, my hips are

drip - pin' all ov - er my face... And no one's there, I'm the on - ly one
 mov - ing at a ra - pid pace... Can you feel it burn, from the tip of my

danc - in' up in this place... To - night I'm here; feel the beat of the
 toes, run - nin' through my veins?_ And now's_ your turn;_ let me see what you

drum, got - ta keep with that bass. } I'm up _____ a - gainst the speak - er, try'n to take on the mu - sic, it's like a
 got don't_ hes - si - tate. }

com - pe - ti - tion, me a - gainst the beat I wan - na get in the zone, _____ I wan - na get in the zone...

If you real - ly wan - na bat - tle, sad - dle up and get your rhy - thm, try'n to

hit it, chic - a - tah, in a min - ute I'm - a take - a you on, I'm - a take - a you on...

N.C. F#m

(Hey, hey, hey!) All my peo - ple on the floor, let me see you dance. (Let me see ya.)

All my peo - ple want - ing more, let me see you dance. (I wan - na see ya.)

All my peo - ple round and round, let me see you dance. (Let me see ya.)

All my peo - ple in the crowd, let me see you dance. (I wan - na see ya.)

1.

How would you like a friend - ly com - pe - ti - tion? Let's take on the song, —

let's take on the song. — It's

you and me, ba - by, we're the mu - sic; time to par - ty all night long. —

2. Bm



2. We're Get on the floor;

F#m



C#7



F#m



ba - by, lose con - trol. Just work your bo - dy and let it go.

Bm



F#m



C#



To Coda

If you wan - na par - ty, just grab some - bo - dy. Hey, Brit - ney, we can

D



C#m7



Bm7



C#



N.C.

dance all night long. (M) Hey, Brit - ney, you say_ you wan - na

lose _____ con - trol. (B) Come ov - er here, I got some - thing to show you.

F#m

(M) Sex - y la - dy, I'd rath - er see you

bare _____ your soul... (B) If you think you're so hot, bet - ter show me what you got.

(M) All my peo - ple in the crowd. (B) Let me see you dance.

N.C.

D.S. al Coda

(M) Come on Brit - ney, lose con - trol. (B) Watch you take it down.

♩ *Coda* D C#m7 Bm7 C# N.C.

dance all night long. All my peo - ple on the floor, let me see you dance. (Let me see ya.)

All my peo - ple want - ing more, let me see you dance. All my peo - ple round and round, (I wan - na see ya.)

let me see you dance. All my peo - ple in the crowd, let me see you dance. (Let me see ya.) (I wan - na see ya.)

F#m



(M) All my peo - ple in the crowd. (B) Let me see you dance.

(M) Come on, Brit - ny, take it down. (B) Make the mu - sic dance.

(M) All my peo - ple round_ and round. (B) Par - ty all night long.

N.C.

(M) Come on Brit - ney, lose con - trol. (B) Watch you take it down.

I'M A SLAVE 4 U

WORDS & MUSIC BY CHAD HUGO & PHARRELL WILLIAMS

♩ = 108

N.C.

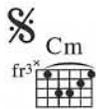


I know I may be young but I've got feelings too,

Drums

N.C.

and I need to do what I feel like doing. So let me go, and just listen.



1. All you peo - ple look - at me - like I'm a lit - tle girl. - Well did you
(Verses 2 & 3 see block lyrics)

ev - er think - it'd be O. K. for me to step in - to this world.

Al - ways say - ing lit - tle girl - don't step in - to the club. Well

1, 3.

To Coda ⊕

I'm just try - in' to find out why, 'cause dan - cing's what I love, - yeah.

Get it, get it, get it, get it. Get it, get it, get it, get it.



Get it, get it, get it, get it. 2. I

2.

when you're danc - ing there. I'm a slave for you.

I can - not hold it. I can - not con-trol- it, I'm a slave

for you I won't de - ny it, I'm not try-in' to hide- it.



Ba - by, don't you wan - na dance up - on me, to a -



- no - ther time - and place. Oh, ba - by, don't you wan -



N.C.

- na dance up - on me, leav - ing be - hind my name and age.

N.C.

(Like that?) (You like it huh?) (Yeah.) (Now watch me.)



Get it, get it, get it, get it. Get it, get it, get it, get it.

D.%. al Coda



Get it, get it, get it, get it. 3. I real - ly wan -

⊕ *Coda*



Ba - by, don't you wan - na dance up-on me, to a -



-no-ther time and place. Oh, ba - by, don't you wan - na dance up-on



N.C.

me, leave you be - hind my name and age. I'm a



slave for you. Oh, can you hold it.

I can - not con - trol - it, I'm a slave for you

I won't de - ny it, I'm not try - in' to hide - it. Ba - by



Get it, get it, get it, get it. Get it, get it, get it, get it.

The first system of music features a vocal line and piano accompaniment. The vocal line consists of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The chords are C minor triads with a flat on the second degree (Bb, D, F).



Get it, get it, get it, get it.

The second system of music continues the vocal line and piano accompaniment. The vocal line continues with the same descending eighth-note pattern. The piano accompaniment remains consistent with the first system, featuring a steady eighth-note bass line and chords.



Get it, get it, get it, get it. Get it, get it, get it, get it.

The third system of music continues the vocal line and piano accompaniment. The vocal line continues with the same descending eighth-note pattern. The piano accompaniment remains consistent with the first system, featuring a steady eighth-note bass line and chords.

Get it, get it, get it, get it. I'm a

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line continues with the same descending eighth-note pattern, ending on the note G3. The piano accompaniment remains consistent with the first system, featuring a steady eighth-note bass line and chords.



slave _____ for you. Oh, can_ you hold it.

I can - not con-trol_ it, I'm a slave _____ for you

I won't de - ny it, I'm not try-in' to hide_ it. (Like that?)

Fm Fm6 N.C.

Drums

Verse 2:
 I know I may come off quiet
 I may come off shy
 But I feel like talking
 Feel like dancing when I see this guy
 What's practical is logical
 What the hell, who cares?
 All I know is I'm so happy
 When you're dancing there.

Verse 3:
 I really wanna dance, tonight with you
 (I just can't help myself)
 I really wanna do what you want me to
 (I just feel I let myself go)
 I really wanna dance, tonight with you
 (Wanna see you move)
 I really wanna do what you want me to
 (Uh uh uh).

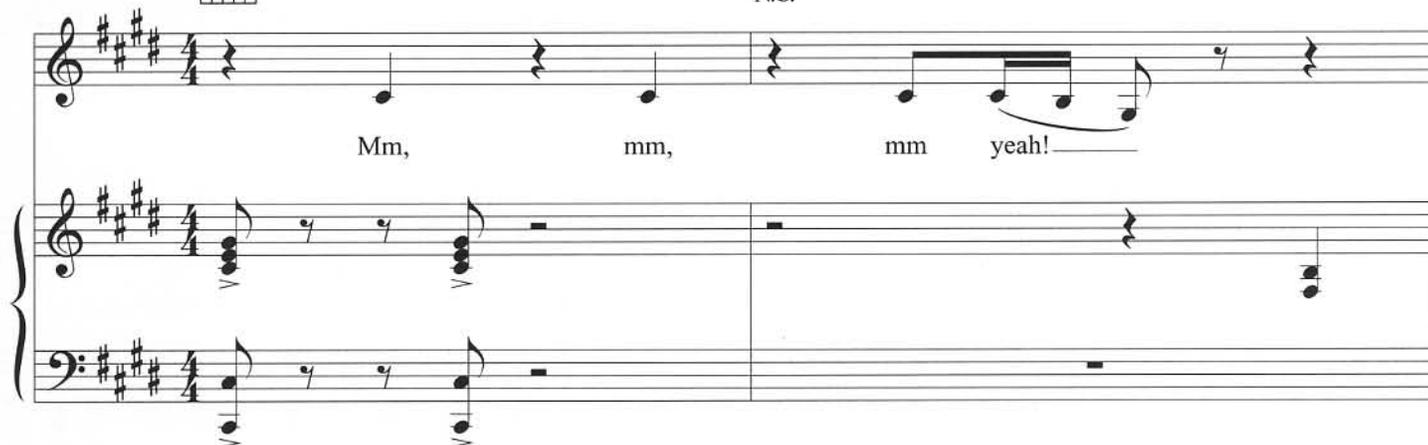
OOPS!... I DID IT AGAIN

WORDS & MUSIC BY MAX MARTIN & RAMI

♩ = 96



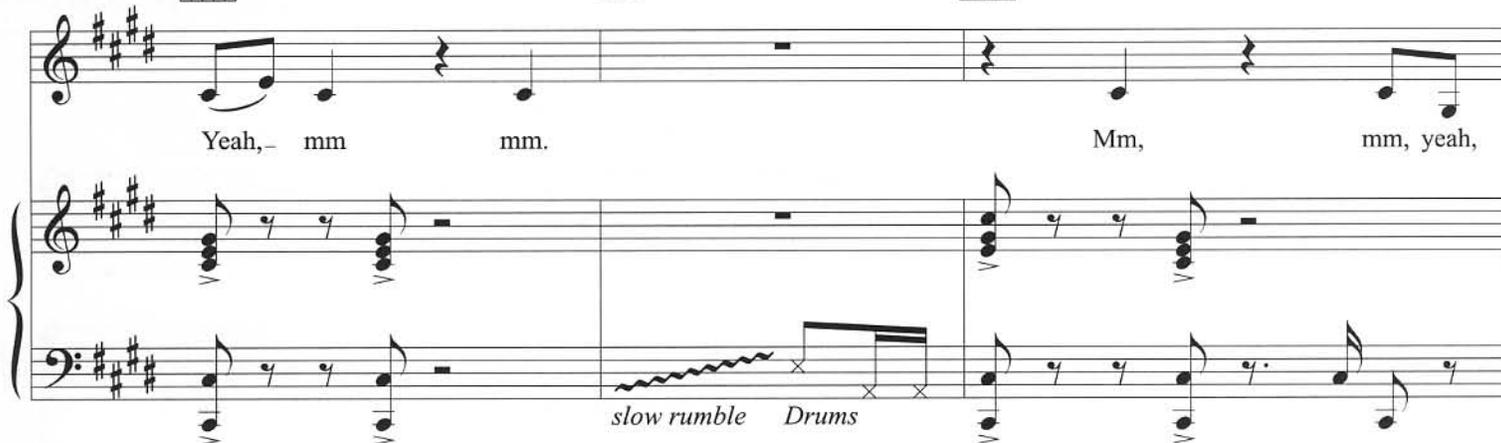
N.C.



Mm, mm, mm yeah!



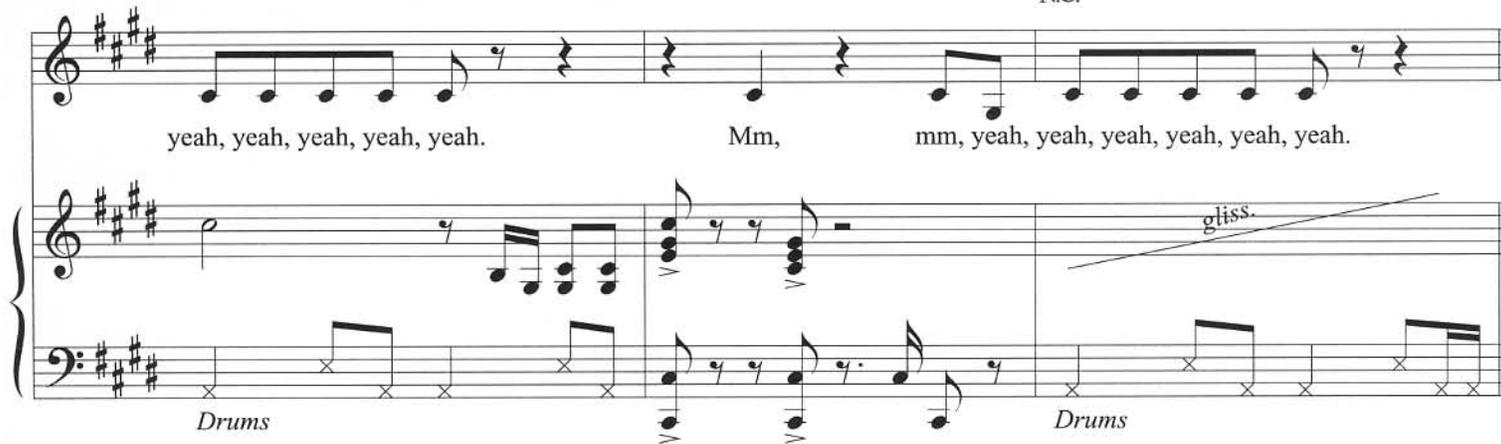
N.C.



Yeah, mm mm. Mm, mm, yeah,

slow rumble *Drums*

N.C.



yeah, yeah, yeah, yeah, yeah. Mm, mm, yeah, yeah, yeah, yeah, yeah, yeah.

Drums *gliss.* *Drums*



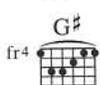
N.C.



1. I think I did it a-gain, I made you be-lieve— we're more than just friends.

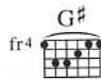
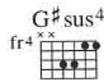
(Verse 2 see block lyric)

Tacet 1°



Oh, ba-by it might seem like a crush— but it does-n't mean

that I'm se-ri-ous. Cos to lose all my—



sen - ses— that is just so ty - pi - c'ly me. Oh, ba - by, ba - by.



sen - ses— that is just so ty - pi - c'ly me. Oh, ba - by, ba - by.



Oops! I did it a - gain. — I played with your heart, — got - a lost in the game.





Oh, ba - by ba - by. Oops! You think I'm in love, —



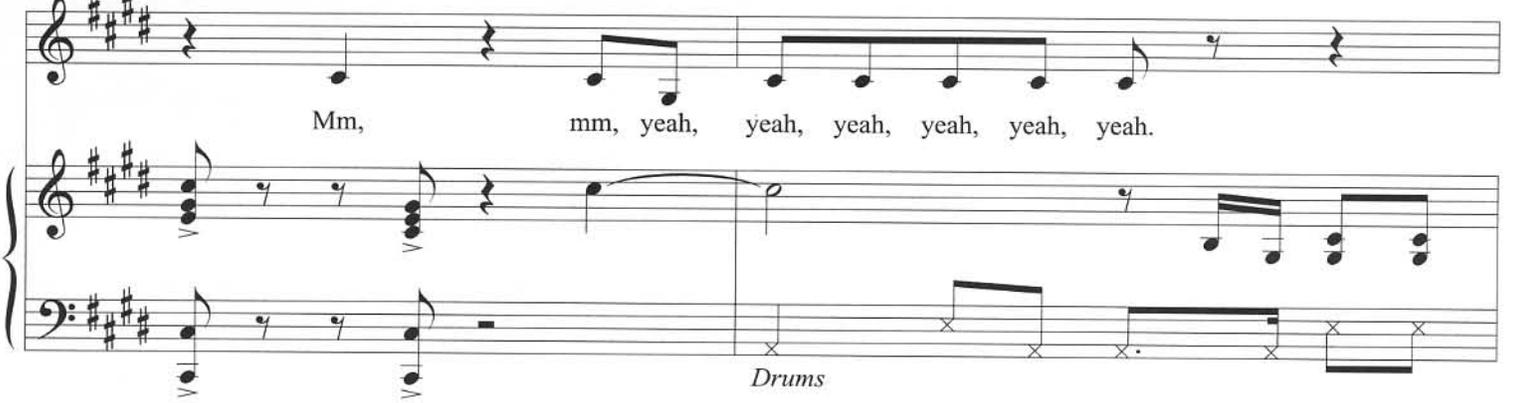


that I'm sent from a - bove. — I'm not that in - no - cent.





Mm, mm, yeah, yeah, yeah, yeah, yeah, yeah.



Drums

rit.

Mm, mm, yeah, yeah, yeah, yeah, yeah.

glissando

a tempo

A^{maj}7

B

"All aboard!" "Britney, before you go there's something I want you to have."

A^{maj}7

B^{sus}4

B

A^{maj}7

"Oh, it's beautiful, but wait a minute isn't this?" (Yes it is.) "But I thought the old lady dropped it into the ocean

B

G[#]

C[#]m

in the end." "Well baby, I went down and got it for ya" "Oh, you shouldn't have."

B C#m B E B

(Oops! I did it a - gain — to your heart. — Got - a lost

E B G# / B# C#m G#

in this game, oh ba - by. — Oops! You

C#m B E A B

think that I'm sent — from a - bove. — I'm not that in - no - cent.)

C#m G# C#m B

Oops! I did it a - gain. — I've played with your heart, —

E B E B G#/B#

got - a lost in the game. — Oh, ba - by ba - by.

C#m G# C#m B E

Oops! You think I'm in love, — that I'm sent from a - bove. — I'm

1. 2. G# G# N.C.

not that in - no - cent. not that in - no - cent. —

Verse 2:

You see my problem is this
 I'm dreaming away
 Wishing that heroes they truly exist
 I cry watching the days
 Can't you see I'm a fool in so many ways
 But to lose all my senses
 That is just so typically me.

Oops! I did it again *etc.*

STRONGER

WORDS & MUSIC BY MAX MARTIN & RAMI

$\text{♩} = 108$
N.C.

Ooh — hey, — — — — — yeah. —

Drums

1. Hush, just stop, there's no-thing you can

gliss.

Drums

E5
fr7

D#5
fr6

G#5
fr4

do or say, ba - by. — — — — — I've had e - nough, —

(Verse 2 see block lyric)



I'm not your pro - per - ty as from to - day, ba - by.



You might think that I _____ won't make _____ it on my own.



But now I'm _____ strong - er _____ than yes - ter - day.



Now it's no - thing but _____ my way. _____ My lone - li - ness _____ ain't kill -

C#m7
fr4 x

B
x x

F#
x x

G#m/D#
fr4 x

D#7
x x

ing — me — no — more. — I, I'm

1.

2.

N.C.

G#5
fr4 x x x

N.C.

strong - er... — 2. ...than I ev - er thought that strong - er. —

Oh, c'm-on — now. Oh yeah. —

Drums

Here I go, — on my own. — I don't

need no - bo - dy, bet - ter off a - lone. —

G[#]m
fr⁴

E/G[#]
fr²

Here I go, — on my own — now. I don't

C[#]sus⁴/G[#]
fr⁴

C[#]/G[#]

G[#]m
fr⁴

need no - bo - dy, not a - ny - bo - dy. Here I go. —

E

C[#]sus⁴
fr⁴

C[#]

G[#]m
fr⁴

Al - right. —

E C#sus4 C# N.C.

Here I go. —————

E F# G#m

Strong - er than yes - ter - day. ———

E F# G#m F# B E

It's no - thing but — my — way. ————— My lone - li - ness. ———

C#m7 B F# G#m/D# D#7

— ain't kill - ing me — no — more. ————— I, I'm

E F# G#m E

strong - er — than yes - ter - day. — Now it's no-thing but —

F# G#m F# B E C#m7 B 1. F#

my way. — My lone-li - ness — ain't kill - ing — me — no — more. — Now I'm

2. F# G#m/D# D#7 N.C.

I'm — strong - er. —

Verse 2:
 ...than I ever thought that
 I could be, baby
 I used to go with the flow
 Didn't really care 'bout me
 You might think
 That I can't take it
 But you're wrong
 'Cos now I'm...
 Stronger etc.

EVERYTIME

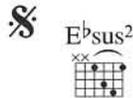
WORDS & MUSIC BY BRITNEY SPEARS & ANNETTE STAMATELATOS

♩ = 112



8^{va}

Harp



(8)

1. No - tice me, _____
2. I make be - lieve _____
3. *Instrumental till **



take my hand. _____ Why are we _____
 that you are here. _____ It's the on - ly way _____



stran - gers when _____ our love is strong, —
 I see clear. _____ What have I done? —
 At night I pray —



why car - ry on _____ with - out _____ me? _____ }
 You seem to move _____ un - ea - sy. _____ }
 that soon your face _____ will fade _____ a - way. _____ }



Ev - 'ry - time I try to fly _____ I fall, _____ with - out _____ my wings —



I feel _____ so small. _____ I guess I need you ba - by.

E^b **B^b** **Cm** 3fr

And ev - 'ry - time I see you in my dreams I see your face,

Gm⁷ 3fr **A^b** 4fr **Fm⁶** *To Coda* ⊕

it's haunt - ing me. I guess I need you ba - by.

1. **E^bsus²** **B^bsus²** **E^bsus²** **Cm** 3fr

8va
Harp

2. **Cm** 3fr **A^b** 4fr **Fm**

I may have made it rain.



Please for - give me. And my weak - ness caused you pain.



rit.

D.S. al Coda

and this song's my sor - ry.

⊕ *Coda*

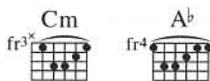



(YOU DRIVE ME) CRAZY

WORDS & MUSIC BY JÖRGEN ELOFSSON, PER MAGNUSSON, DAVID KREUGER & MAX MARTIN

♩ = 100

N.C.



N.C.

(Cra - zy) (Oh!)

(Oh!)

8va

8vb

N.C.

1. Ba - by I'm so in - to you, you got that some-thing,
(Verse 2 see block lyric)

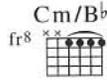


what can I do? — Ba - by — you spin me a - round, — oh,

N.C.



the earth is mov-in' but I can't feel the ground. — Ev - 'ry time you —



look at — me — my heart is jump-in', it's ea - sy to see you drive me



cra - zy, I just can't — sleep. I'm so ex - ci - ted, I'm

G7 Cm A^b B^b E^b B^b/D

in too deep. Oh, cra - zy, but it feels al - right.

Cm A^b G7 Cm N.C.

Ba - by think - in' of you keeps me up all night.

N.C.

(Oh!) Oh, yeah, yeah. You drive me

Cm A^b B^b Cm A^b B^b Cm B^b

cra - zy. (Oh!) Sing it! Oh ba - by. (Yeah!) Yeah.



N.C.

(Ooh_____)

Stop!

(Eh, — eh, — eh, — eh, —

gliss.



oh, — oh, — yeah. —) You — drive — me — cra — zy — ba — by. —



Ex - ci - ted, I'm in too — deep. Oh, — oh, — but — it feels —



al - right. — Ba - by think-in' of you keeps me up all — night. You drive me

Chord diagrams: Cm (fr3), Ab (fr4), G7, Cm (fr3), Ab (fr4), G7, Cm (fr3)

cra - zy, I just can't sleep. I'm so ex-ci-ted, I'm in too deep. Oh, —

Chord diagrams: Ab (fr4), Bb (x), Eb (fr3), Bb/D (x), Cm (fr3), Ab (fr4)

1. cra - zy, but it feels al - right. Ba - by think-in' of you keeps me

Chord diagrams: G7, Cm (fr3), Cm (fr3), Ab (fr4), G7, Cm (fr3)

Repeat ad lib. 2. up all night. (Sing it!) Ba - by think-in' of you keeps me up all night.

Verse 2:

Tell me your so into me
 That I'm the only one you will see
 Tell me I'm not in the blue
 Oh, that I'm not wastin' my feelings on you
 Everytime I look at you
 My heart is jumpin', what can I do.

You drive me crazy etc.

SOMETIMES

WORDS & MUSIC BY JÖRGEN ELOFSSON

Moderately slow ♩ = 96

Chord diagrams: **B \flat** , **F/A**, **Gm7**

mf

Verse:

Chord diagrams: **Cm11**, **F7sus**, **B \flat** , **B \flat (9)/D**, **F/A**, **F**

1. You tell me you're in love with me,
2. I don't wan - na be so shy. —

Chord diagrams: **Cm11**, **F7sus**, **B \flat** , **B \flat (9)/D**

like you can't take your pret - ty eyes a - way from me. — It's not that I don't
Ev - 'ry time that I'm a - lone, I won - der why. — Hope that you will



want to stay,
wait for me,

but ev - 'ry time you
you'll see that

come too close, I move a - way.
you're the on - ly one for me.



I wan - na be - lieve in ev - 'ry - thing that you say,

'cause it sounds



so good.

But if you real - ly want me, move slow.

There's



Chorus:

things a - bout me you just have to know.

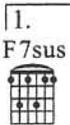
Some - times I run, some - times



I hide. Some - times I'm scared of you. But all I real - ly want is to hold -



— you tight, treat you right, be with you day and night.



Ba - by, all I need is time. All I real - ly want is to hold you tight, treat



you right, be with you day and night. Ba - by, all I need is time.

Bridge:



Just hang a - round and you'll see — there's no-where I'd rath - er be. — If you love me, trust —



— in me — the way that I — trust in



you. — Ah. —



ooh, yeah. —

Gm7



Cm11



F7sus



N.C.

Some - times I run, —

B



F#/A#



F#



C#m11



some - times I hide. Some - times I'm scared — of you. — But

F#7sus



B



F#/A#



F#



all I real - ly want is to hold — you tight, — treat you right, be with you day —

C#m11



F#7sus



Repeat ad lib. and fade

and night. — Some - times I run, —

BOYS

WORDS & MUSIC BY CHAD HUGO & PHARRELL WILLIAMS

♩ = 108



For whatever reason, I feel like I've been wanting

Claps

you all my life. You don't understand,

I'm so glad we're at the same place at the same time, it's over now. 1. I

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F#m



spot-ted you danc - in' you made all the girls stare. Those
(Verse 2 see block lyric)

lips and your brown eyes and the sex - y hair. I should

shake my thing and make the world want you. Tell your

boys you'll be back, I wan-na see what you can do.

What would it take for you— to just leave with me?—

Not try - in' to sound con - cei - ted but me and you were meant to be.—

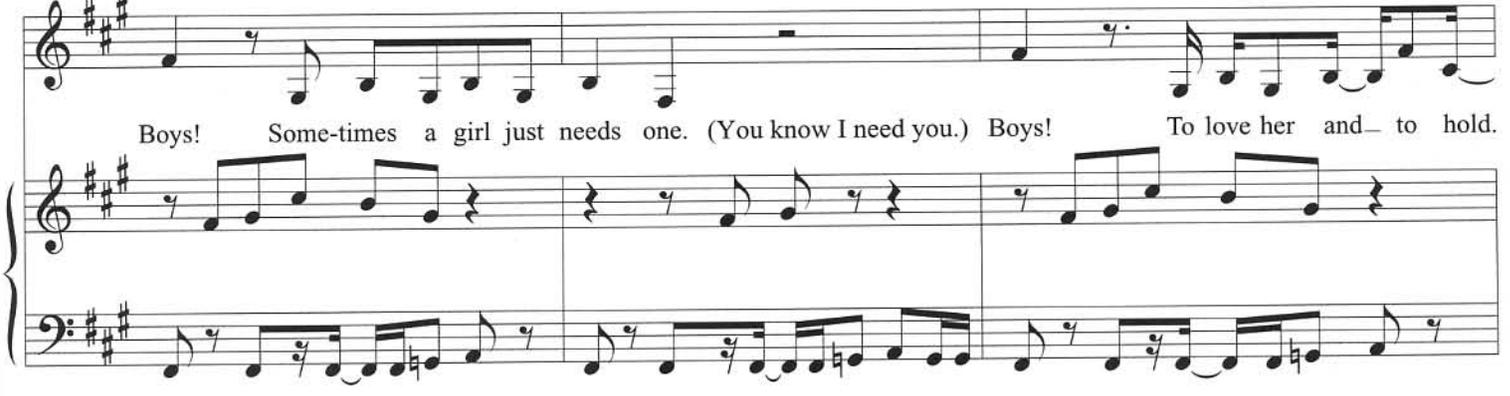
You're a sex - y guy,— I'm a nice girl,—

let's turn this dance floor— in - to our own lit - tle nas - ty world.—

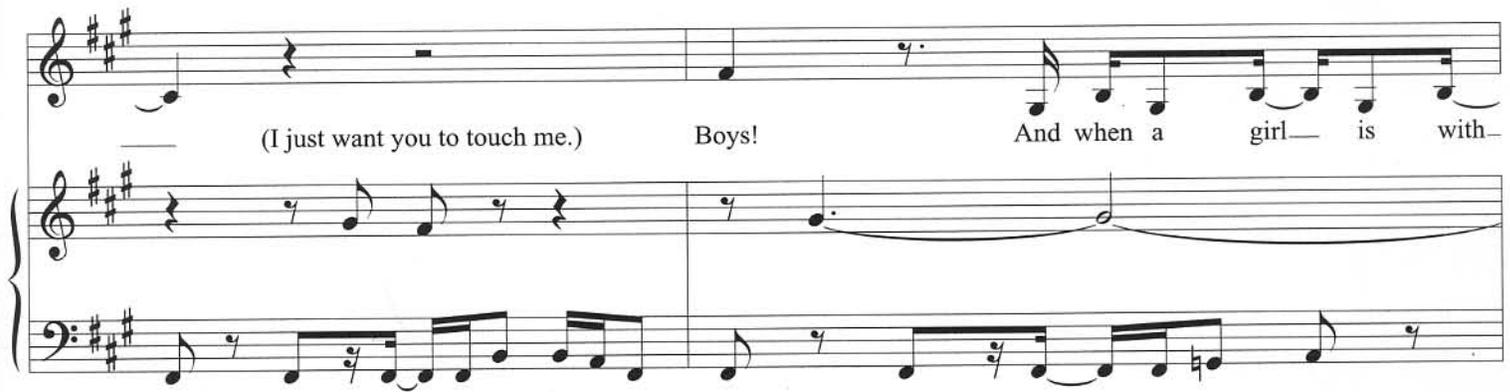
♩ F#m



Boys! Some-times a girl just needs one. (You know I need you.) Boys! To love her and to hold.

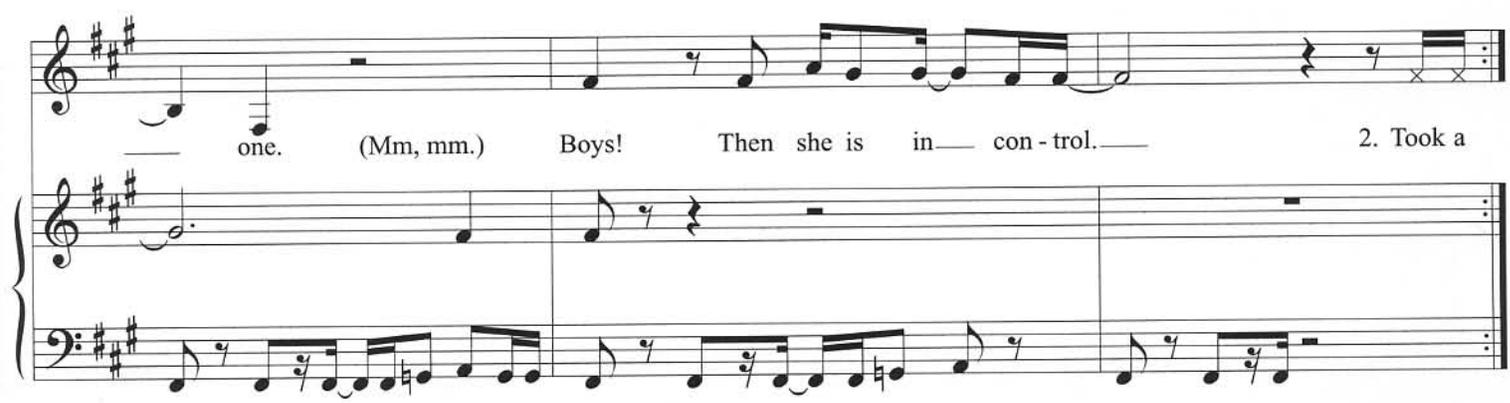


(I just want you to touch me.) Boys! And when a girl is with—



1.

one. (Mm, mm.) Boys! Then she is in con - trol. 2. Took a



2, 3.

Em⁹



A⁹sus⁴



Dmaj⁹
fr⁴



Gmaj⁷



To - night let's fly, boy, have no fear.

(2° see block lyric)



C#m7b5 F#sus4 F# Bmaj7 Em9 A9sus4

There's no time to lose. And next week you may not

To Coda ⊕ *D.%. al Coda*

Dmaj9 Gmaj7 C#m7b5 F#sus4 F# Bmaj7

see me— here,— so boy just make your move. (Let me see what you can do.)

⊕ *Coda* Bmaj7 N.C.

stars. (Get nasty!) Ow!

G#m

Boys! Some - times a girl just needs one.

Boys! To love her and— to hold.— Boys! And when a girl— is with.

one. I said boys! Then she is in— con - trol..

Can't live with 'em, Can't live without 'em.

Verse 2:
 Took a boy off the dance floor
 Screaming in his ear
 Musta' said something 'bout me (What you say)
 'Cause he's looking over here
 You lookin' at me
 With a sexy attitude
 But the way your boy's movin' it
 It puts me in the mood
 Ow!
 What would it take for you *etc.*

2°:
 Come with me, let's fly into the night
 Oh boy, tonight is ours
 Keep lovin' me, make sure you hold me tight
 Let's head for the stars (Get nasty!)

OVERPROTECTED

WORDS & MUSIC BY MAX MARTIN & RAMI

$\text{♩} = 96$

Fm G Cm N.C.

(Ac-tion!) 1. Say hel - lo to the girl that I am. You're gon-na have to
(Verse 2 see block lyric)

Fm G Cm N.C. Fm G

see through my per - spec - tive. I need to make mis - takes just to learn who I

Cm Fm G Cm

am. And I don't wan-na be so damn pro - tec - ted. There must

Fm7



Bb



N.C.

be an - oth - er way — 'cause I be - lieve — in tak - ing chan - ces. But

Fm7



Bb



G7



N.C.

who am I — to say — what a girl is to do, God I need some ans - wers.

Fm



G7



Cm



What am I to do with — my life? — (You will find it out, — don't wor-

Fm



G7



Cm



- ry.) How am I sup-posed to know — what's right? — (You just got to do — it your-

Fm7

B^b

E^b

A^b

E^b/G

Fm7

G7



— way.) I can't help the way— I feel. — But my life has been— so ov - er - pro - tec - ted.

1.

2.



NC.

NC.



2. I'll tell 'em what I (I need time.)



(Love.) (I need space.) (This is it.)



(2° G7)

(2° Cm)

I don't need no - bo - dy tell - in' me just what I wan - na what I what, what, what I'm gon - na

(2° Fm)

(2° G7)



(I need) do a - bout my des - ti - ny. (I say



no, no) No-bo-dy's tell-in' me just what I wan-na (do, do) I'm so fed up with peo-ple tell-in' me to



2° tacet

N.C.



be some-one else but me. (Ac-tion!) me. What am I to do with my life? -



(You will find it out, don't wor - ry.) How am I sup-posed to know what's right? -

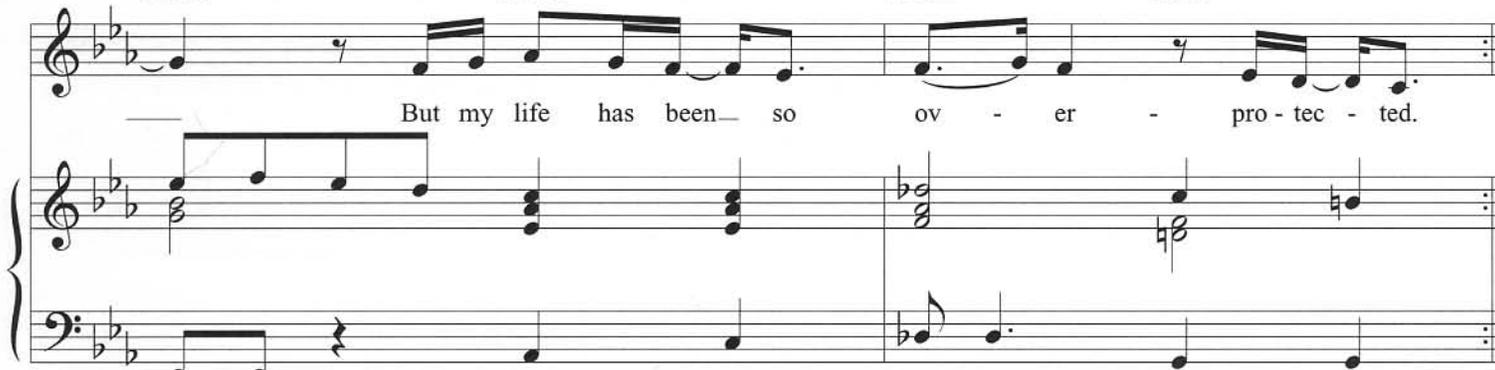
Cm  Fm7  B^b 

(You just got to do— it your— way.) I can't help the way— I feel—



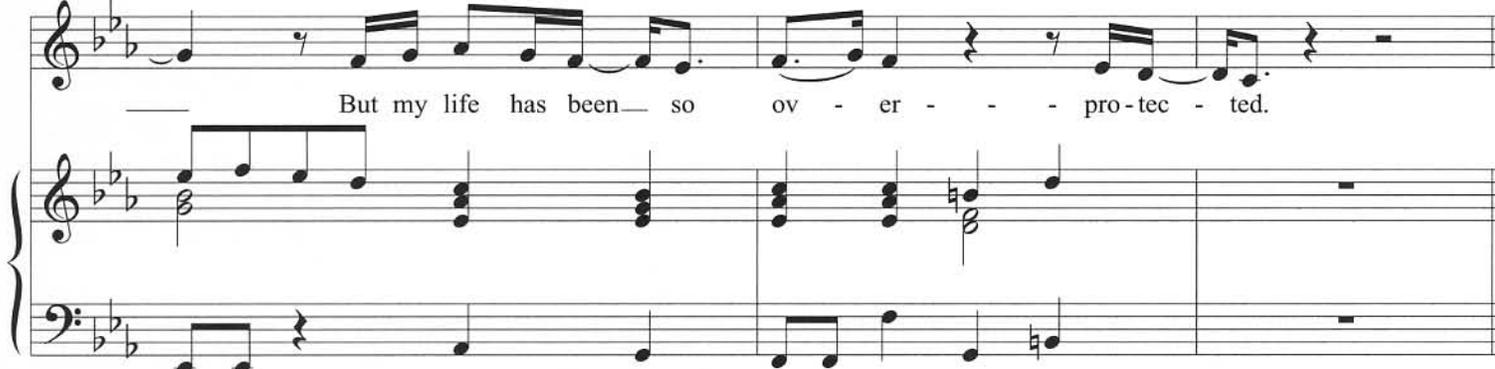
1. E^b  A^b  D^b  G7 

But my life has been— so ov - er - pro - tec - ted.



2. E^b  A^b  E^b/G  Fm7  G7  N.C.

But my life has been— so ov - er - - - pro - tec - ted.



Verse 2:

I'll tell 'em what I like
 What I won't and what I don't
 But every time I do
 I stand corrected
 Things that I've known
 I can't believe what I hear about the world
 I realise I'm overprotected.

There must be another way *etc.*

LUCKY

WORDS & MUSIC BY MAX MARTIN, RAMI & ALEXANDER KRONLUND

♩ = 94



This is a story about a girl named Lucky...



1. Ear - ly morn - ing,

she wakes up.

Knock, knock, knock on the

N.C.



door.

It's time for make-up,

per - fect smile.

It's

Knocks





you they're all wait-ing for. They go... "Is - n't— she

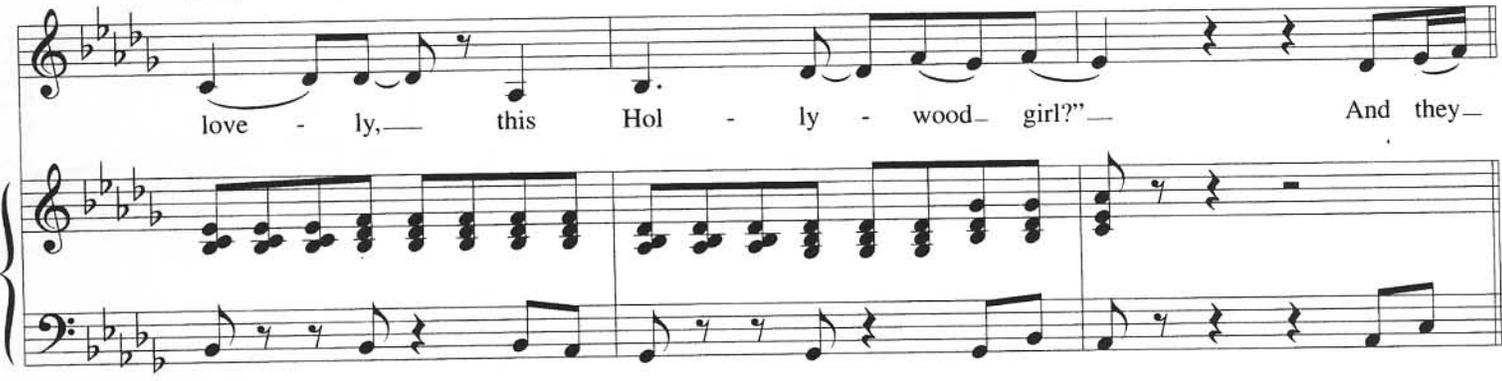







 N.C.

love - ly, — this Hol - ly - wood - girl?" — And they —







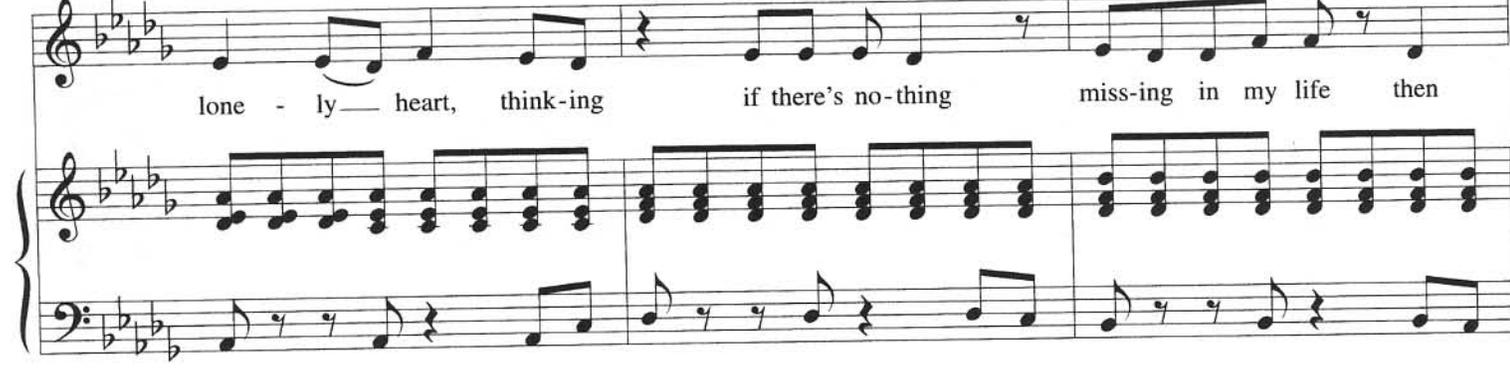
say she's so luck - y, she's a star, But she cry, cry, cries in her








lone - ly — heart, think-ing if there's no-thing miss-ing in my life then



G^bsus²
fr⁴

A^bsus⁴
fr⁴ N.C.

why do these tears come at night?

D^b

B^b

D^b

2. Lost in an im-age, in a dream. But there's no - one there to wake her

B^b

D^b

A^bsus⁴
fr⁴

A^b
fr⁴

up. And the world is spin-ning and she keeps on win-ning. But

B^bm

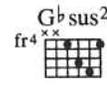
N.C.

D^b

tell me, what hap-pens when it stops? They go... "Is - n't she



love - ly, — this Hol - ly - wood girl? — And they —



say she's so luck - y, she's a star. But she cry, cry, cries in her



lone - ly — heart, think - ing if there's no - thing



N.C.

miss - ing in my life then why — do — these tears — come at night?

D^b
 N.C.

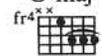
I, I, ah, ah, ah. — “Best actress, and the winner is...

Drums

D^b
 N.C.

Lucky!” I, I, ah, ah, ah. —

Drums

G^bmaj⁷


“I’m Roger Johnson for Pop News standing outside the arena waiting for Lucky!” “Is - n’t — she
 “Oh my God, here she comes!”

Drums

A^b B^bm E^bm


N.C.

love - ly, — this Hol - ly - wood - girl?” —





She is — so — luck - y — but why does — she —








cry? — If there — is — no - thing —








miss-ing in her life why do tears come at night — They say she's so luck-y,








she's a star. But she cry, cry, cries in her lone - ly — heart, think-ing



E^b Cm A^b sus²

if there's no-thing miss-ing in my life— then why— do— these

B^b sus⁴ B^b E^b Cm

tears— come at night. She's so luck-y, but she

A^b sus² B^b sus⁴ G/B Cm⁷

cry, cry, cries in her lone - ly— heart, think - ing— if there's no-thing

E^b/B^b A^b add⁹ A^b N.C.

miss - ing in my life then why— do— these tears— come at night?

OUTRAGEOUS

WORDS & MUSIC BY R.KELLY

♩ = 102

N.C.

Out - ra - geous, when I move my bo - dy. Out -

- ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans... Out -

- ra - geous, when I'm on the scene... Out - ra - geous, my sex - drive... Out -

-ra - geous, my shop - ping spree... Out - ra - geous, we on a world tour... Out -

N.C.

-ra - geous, let's be it girl... Out - ra - geous.

1. Sex - y as I wan - na be.
2. I'm a - bout to bring the heat,

Got these fel - las chas - ing me. It's 'bout time I hit the streets.
lock - ing down the in - dus - try. All dressed up and gla - mor - ous,

All my girls still feel - in' me. 'B' girl ain't lost the beat.
red car - pet and ca - me - ras. Take trips a - round the globe.

Jumped ov - er dra - ma and I land - ed on my feet. Got - ta keep go - ing, no stop - pin' me and
 Keeps on the Jeeps no - bo - dy knows. So hot, got - cha com - in' out ya clothes.

if you don't like it then la la la la la la la la. Me - di - a ov - er here, —
 I'm a - bout to give you the la la la la la la la la.)

com - in' to ya like a world prem - iere. — Trench coat and my un - der - wear. —

Let's go with this freak show it's out - ra - geous, when I move my bo - dy. Out -

-ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans. Out -

-ra - geous, when I'm on the scene. Out - ra - geous, my sex - drive. Out -

-ra - geous, my shop - ping spree. Out - ra - geous, we on a world tour. Out -

1.

-ra - geous, let's be it girl. Out - ra - geous.
Coo. coo coo coo coo

coo. Coo coo coo coo coo coo coo

2.

coo. - ra - geous, let's be it girl. Out -

Drums



- ra - geous.
I just wan - na be hap - py, in a place where love is free.



Can you take me there, some - bo - dy? Ooh,

C/D



and when you men - tion my name make sure you know the truth,

D



N.C.

yeah... Un - til I vow to keep it for - ev - er. Out -

-ra - geous, when I move my bo - dy. Out - ra - geous, when I'm at a par - ty. Out -

-ra - geous, in my sex - y jeans. Out - ra - geous, when I'm on the scene... Out -

-ra - geous, my sex - drive... Out - ra - geous, my shop - ping spree... Out -

1.

-ra - geous, we on a world tour... Out - ra - geous, let's be it girl... Out -

2.

-ra - geous, let's be it girl...

Repeat ad lib. to fade

DON'T LET ME BE THE LAST TO KNOW

WORDS & MUSIC BY R.J. LANGE, SHANIA TWAIN & KEITH SCOTT

♩ = 68

N.C.

E add⁹



F#m7(b5)/C
fr²

B add¹¹

N.C.

Mm.

1. My friends say you're so

E add⁹

F#m7(b5)/C
fr²

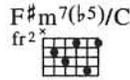
B7/D#

in - to - me,

and that you need - me des - pe - rat - ely.



They say you say— we're so com - plete. ——— But I need to hear— it



straight from— you if you want me to — be - lieve
(Verse 2 see block lyric)



it's — true. I've been wait - ing for — so



N.C.

long — it hurts. — I wan-na hear you say — the — words. — Please —



don't, don't let me be the last to know.— Don't—



— hold-back, just let it go.— I need— to hear-you say— you need



To Coda ⊕ B



N.C.

— me all— the way.— Oh, if you love-me so— don't let me be the

1.



last— to know.— Ooh, yeah.—

F#m7(b5)/C
fr²

Badd11

N.C.

2.

F#add9

Ooh, - yeah - ba - by. 2. Your bo - dy lan - guage last to know - - - - yeah.

G#m7
fr⁴

B

C'm-on ba - by, C'm-on darl - in', ooh, yeah.

F#

F#add9

C'm-on let - - - me be - - - the one. - - - -

G#m7
fr⁴

B

C'm - on now, - - - - ooh, - - - - oh. - - - -

D#m



Bmaj7



G#m7



(I need— to hear you say— you love— me all the way.—

C#7



N.C.

D.%. al Coda

I don't wan-na wait- a - no - ther day.—) I wan-na feel the way-you feel. Oh c'm-on

⊕ Coda

B



N.C.

Free time

E



So ba-by if you love me (don't) let me be the last to know.—

Verse 2:

Your body language says so much,
 Yeah I feel it in the way you touch
 But 'til you say the words it's not enough
 C'mon and tell me you're in love, please...

BORN TO MAKE YOU HAPPY

WORDS & MUSIC BY ANDREAS CARLSSON & KRISTIAN LUNDIN

♩ = 88

Bm

G

D

A

Bm

G

Piano accompaniment for the first system of the song, featuring a treble and bass clef with chords Bm, G, D, A, Bm, and G.

D

A

Bm

G

D

A

Piano accompaniment for the second system of the song, featuring a treble and bass clef with chords D, A, Bm, G, D, and A.

Bm

Em7

G

F#7

Vocal line for the first system of the lyrics, starting with a quarter rest followed by the melody.

1. I'm sit - ting here a - lone up in my room, —
(Verse 2 see block lyric)

Piano accompaniment for the first system of the lyrics, featuring a treble and bass clef with chords Bm, Em7, G, and F#7.

Bm

Em7

G

F#7

Vocal line for the second system of the lyrics, starting with a quarter rest followed by the melody.

and think - in' 'bout the times that we've been through, — oh, — my love. —

Piano accompaniment for the second system of the lyrics, featuring a treble and bass clef with chords Bm, Em7, G, and F#7.

Bm

Em7

G

F#7

I'm look-ing at a pic - ture in — my hand, — try - ing my best — to un - der - stand.

Bm

Em7

G

F#7

— I real - ly want to know what we — did wrong — with a love — that felt — so strong.

G

Em7

A

If on - ly you — were here — to - night,

Bm

Em7

G

F#7

I know that we — could make — it right.

Bm G D A

I don't know how to live with - out — your love, — I was born to make - you hap - py.

Bm G D A F#7/A#

'Cause you're the on - ly one with - in — my heart, — I was born to make - you hap - py.

Bm E G F#7

Al - ways and for - ev - er you — and me, — that's the way — our life — should be.

1. Bm G D A F#7/A# Bm

— I don't know how to live with - out — your love, — I was born to make - you hap - py.

2.



I was born to make you hap - py.

omit for single version



I'd do a - ny - thing, I'd give you my world, I'd wait for - ev -



- er to be your girl. Just call out my name and I will be there,



A F#7 G D

Just to show you how much I care.

Bm A G D Bm A

G D Bm A G D Bm A

C#m A E B

I don't know how to live with-out your love, I was born to make-you hap-py.

'Cause you're the on - ly one with - in — my heart. — I was born to make - you hap - py.

Al - ways and for - ev - er you — and me, — that's the way — our life — should be, —

— I don't know how to live with - out — your love, — I was born to make - you hap - py.

Verse 2:

I know I've been a fool since you've been gone
 I'd better give it up and carry on, oh my love
 'Cause living in a dream of you and me is not the way my life should be
 I don't want to cry a tear for you so forgive me if I do.

If only you were here tonight *etc.*

I LOVE ROCK 'N' ROLL

WORDS & MUSIC BY ALAN MERRILL & JAKE HOOKER

♩ = 92



Hey! is this thing on?



N.C.

1. I

Drums



N.C.

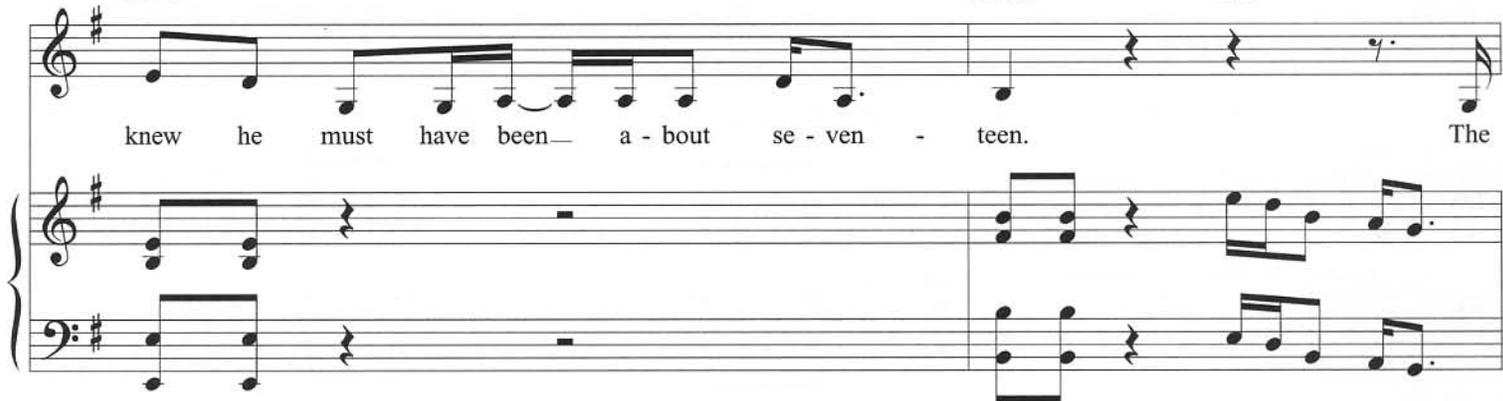
I

saw him danc - ing there - by the re - cord ma - chine.

(Verse 2 see block lyric)

E5  fr7  B5  N.C.

knew he must have been— a - bout se - ven - teen. The



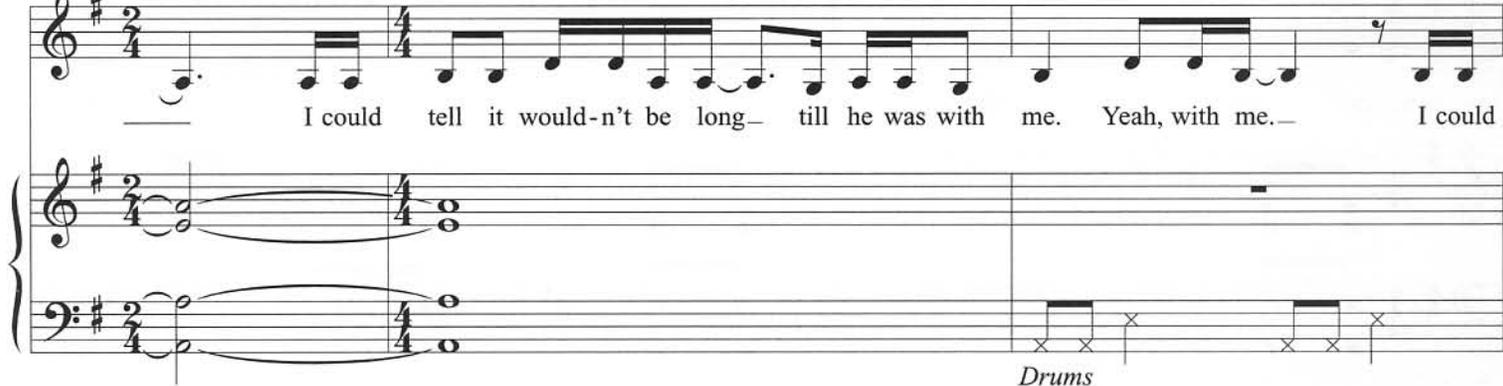
A5  B5  E5  A5 

beat was go - ing strong, - play - ing my fav - 'rite song.



N.C.

I could tell it would-n't be long— till he was with me. Yeah, with me.— I could



Drums

B5 

tell it would-n't be long— till he was with me. Yeah, with me.— Sing-in'



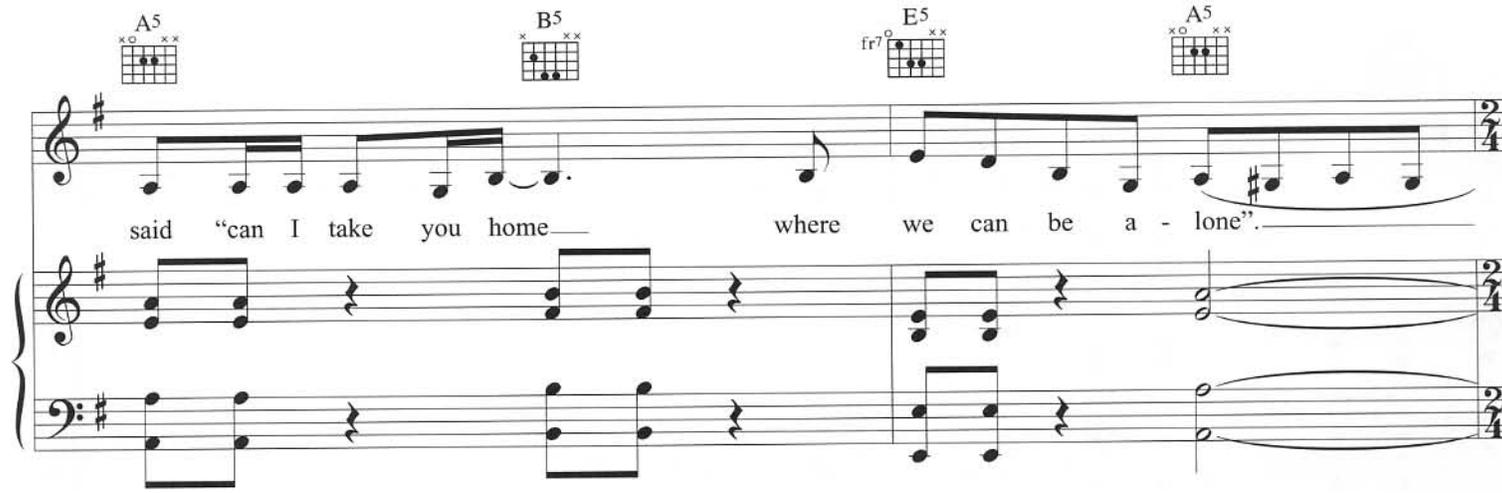
E5 *fr7*  B5  N.C.

I love rock 'n' roll, yeah, yeah, yeah. He



A5  B5  E5 *fr7*  A5 

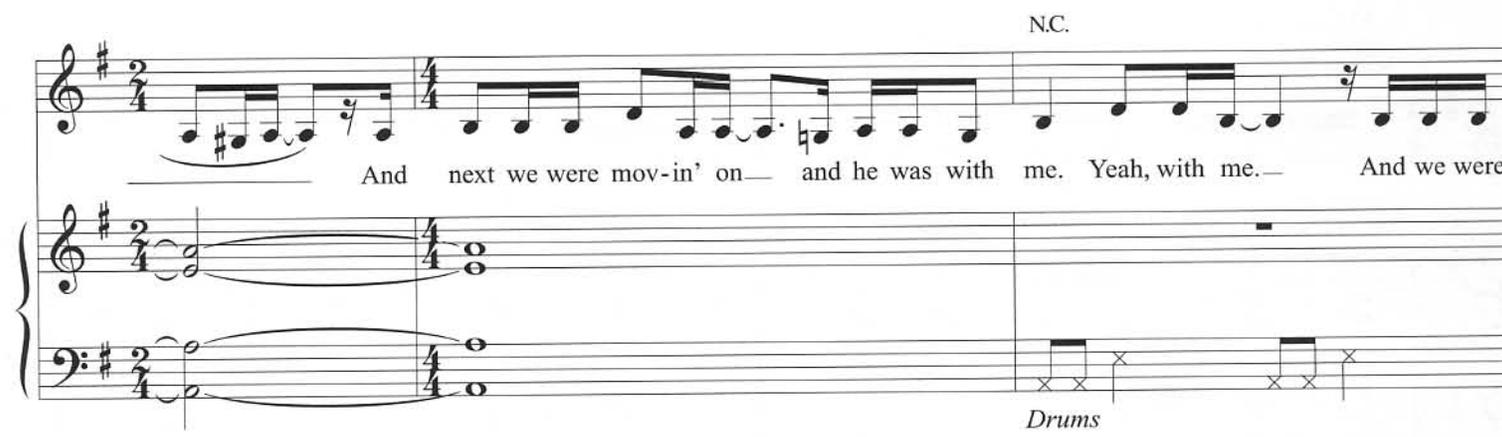
said "can I take you home where we can be a-lone".



N.C.

And next we were mov-in' on and he was with me. Yeah, with me. And we were

Drums



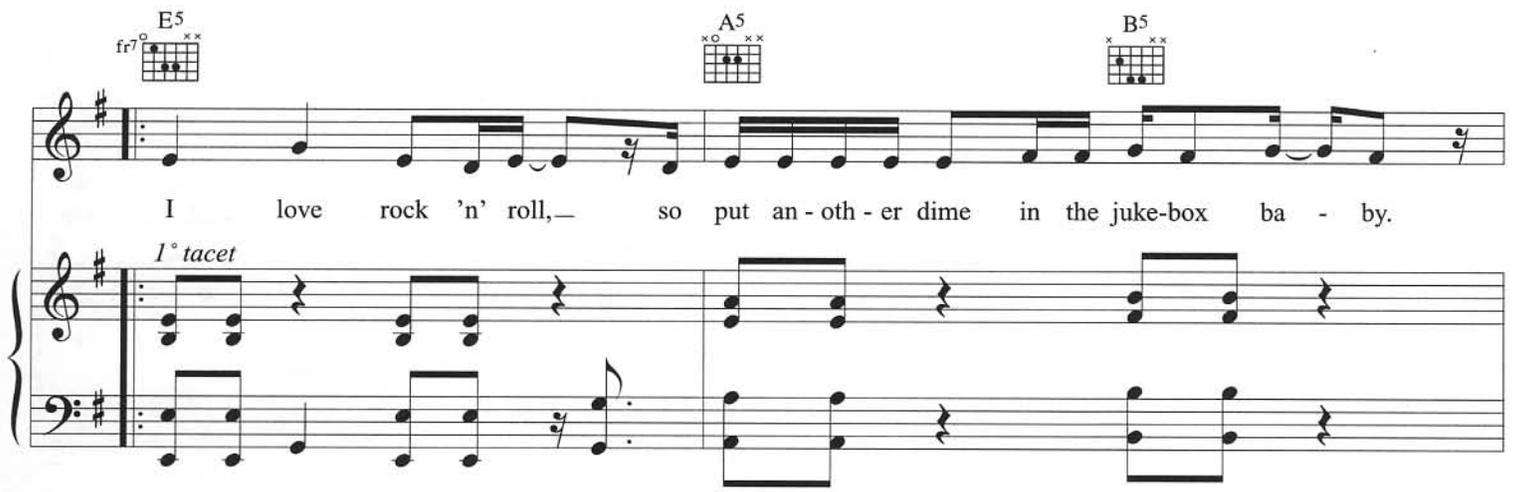
mov - in' on and sing-in' that same old song. Yeah, with me. Sing-in'



E5  A5  B5 

I love rock 'n' roll,— so put an - oth - er dime in the juke-box ba - by.

I° tacet



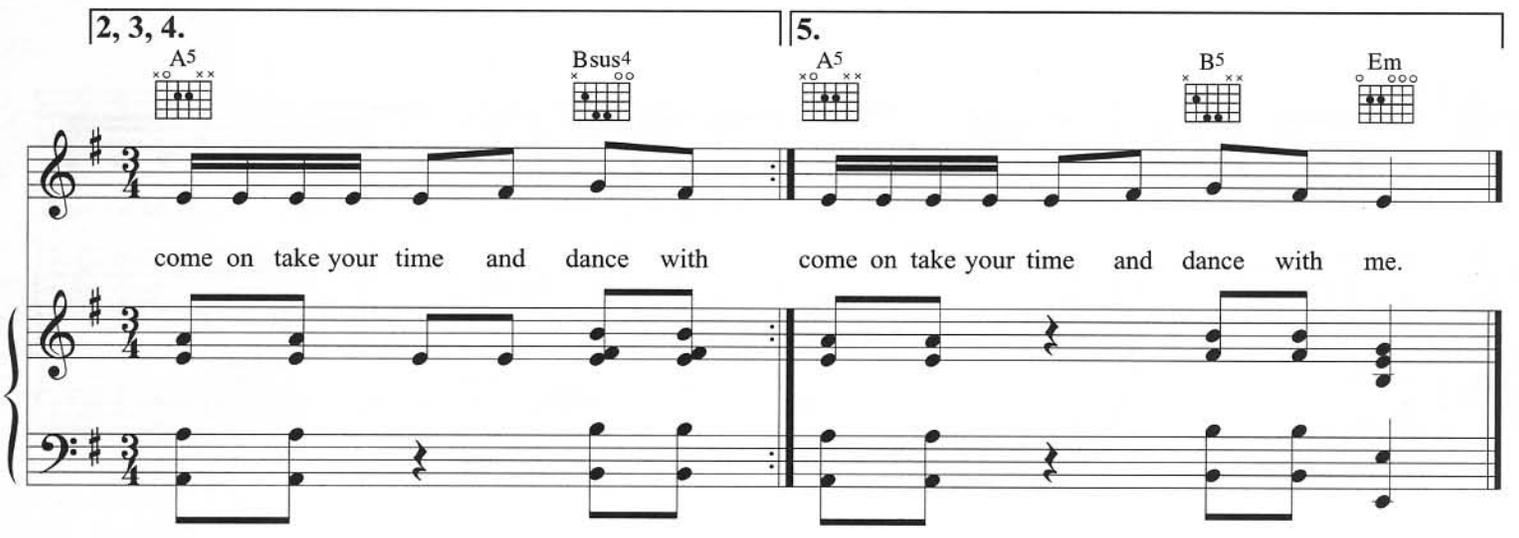
E5  1. N.C.

I love rock 'n' roll,— so come on take your time and dance with me.



2, 3, 4. A5  Bsus4  5. A5  B5  Em 

come on take your time and dance with come on take your time and dance with me.



Verse 2:
 He smiled, so I got up and asked for his name
 "But that don't matter" he said "'cause it's all the same"
 He said "Can I take you home
 Where we can be alone"
 And next we were movin' on
 And he was with me, yeah with me
 And we're movin' on and singing the same old song
 Yeah with me.

Singing I love rock 'n' roll etc.

I'M NOT A GIRL, NOT YET A WOMAN

WORDS & MUSIC BY MAX MARTIN, RAMI & DIDO

♩ = 80



Musical notation for the first system, including vocal line and piano accompaniment.



Musical notation for the second system, including vocal line and piano accompaniment.

1. I used to think—
(Verse 2 see block lyric)

Musical notation for the second system, including piano accompaniment.



Musical notation for the third system, including vocal line and piano accompaniment.

I had the answers to ev - 'ry - thing.— But now I know—

Musical notation for the third system, including piano accompaniment.

E^b A^b sus² F7sus⁴ B^b sus² B^b Gm

that life does - n't al - ways — go my way,

A^b add⁹ B^b Fm E^b B^b A^b/C B^b/D

yeah. — Feels like I'm caught — in the mid - dle, —

Fm E^b B^b sus⁴ B^b E^b A^b sus²

that's when I re - al - ise — I'm not a girl, —

Fm7 B^b sus⁴ B^b E^b A^b sus² Fm7 B^b

not yet a wo - man. — All I



need is time,— a mo - ment that— is mine,—



while I'm in - be - tween. — 2. I'm not a girl..—

2.



I'm not a girl..—



But if you look at me close - ly you will



see it in my eyes. This girl will always find



her way. (I'm not a girl-



girl. I'm not a girl, don't tell me what to believe. I'm just trying to find the



wo-man in me, yeah. Oh, all I need is time that is mine

1. *Repeat ad lib.* 2.

Eb fr3 x x x
 Bb x x x
 C x x x
 Bb add9/D x x x
 C/E x x x
 Eb fr3 x x x
 Bb x x x

while I'm in - be - tween. I'm not - a while I'm in - be - tween.

C x x x
 Bb add9/D x x x
 C/E x x x
 F x x x
 Fsus4 x x x
 F5 x x x
 Fsus4 x x x
 C x x x

I'm not a girl. Ooh.

F x x x
 Fsus4 x x x
 rit. F5 x x x
 C x x x
 F x x x

Not yet a wo - man.

Verse 2:
 I'm not a girl
 There is no need to protect me
 It's time that I, learn to face up to this
 On my own
 I've seen so much more than you know now
 So don't tell me to shut my eyes.

I'm not a girl etc.

I'VE JUST BEGUN (HAVING MY FUN)

WORDS & MUSIC BY BRITNEY SPEARS, CHRISTIAN KARLSSON,
PONTUS WINNBERG, HENRIK JONBACK & MICHELLE BELL

♩ = 110



N.C.




1. Here is a lit - tle sto - ry that I made up, so let's make be - lieve.
 2. The con - ver - sa - tion wasn't go - ing no - where 'til I let down my hair.



Four years a - go I had a par - ty that was too much fun for
 He start - ed touch - ing me and kiss - ing me ___ like he did - n't

Gm



Cm



Dm



Gm



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with a rest followed by a sequence of eighth notes.

me.
care.

There was this sex - y guy, he
I thought at first I should go

Accompanying piano part for the first system, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

1° only

Gm



Cm



Gm



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with a rest followed by a sequence of eighth notes.

said he'd give me ev - 'ry-thing I need.
home, but then_ fell asleep in the

Accompanying piano part for the second system, continuing the eighth-note accompaniment.

A^b



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with a rest followed by a sequence of eighth notes.

Some - times I let temp - ta - tion go too far, it gets the best of

Accompanying piano part for the third system, featuring a steady eighth-note accompaniment.

Gm



Cm



Dm



Gm



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains a melodic line with a rest followed by a sequence of eighth notes.

me. }
chair. }

All I got - ta say_____ is I just

Accompanying piano part for the fourth system, continuing the eighth-note accompaniment.

E^bmaj⁷ Cm⁷ B^bmaj⁷ A^b

wan - na have_ some fun, — and I'll do it un - til I'm done, I'm tell - ing you.

Gm Cm Gm/B^b A^b

I'm just a cra - zy kind of girl, I'll tell it to the world, I've just be - gun.

Gm Cm

— hav - ing my fun, yeah. In - side me there's some - thing I found, I wan - na shop a -

Gm/B^b A^b Gm

1.

-round, I've just be - gun, — don't wan - na set - tle down.

2.



I'm just a cra - zy kind of girl, I'll tell it to the world, I've just be - gun.



— hav - ing my fun, yeah. In - side me there's some - thing I found, I wan - na shop a -



-round, I've just be - gun, — don't wan - na set - tle down.



I just wan - na have a good time, I just wan - na be my - self,

A^b  N.C.   

and don't let no - bo - dy tell you it's an - y diff -'rent, babe. I wan-na en - joy the sun - shine,

A^bmaj⁷ 

and do the things that I — need to see what feels good to me, I'm just so cra - zy.

Gm  Cm  Gm/B^b  A^b 

I'm just a cra - zy kind of girl, I'll tell it to the world, I've just be - gun.

Gm 

— hav - ing my fun, yeah. In - side me there's some - thing I



found, I wan-na shop a-round, I've just be-gun, don't wan-na set-tle down.



I've just be-gun, I've just be-gun.



— hav-ing my fun, yeah. I've just be-gun,



I've just be-gun hav-ing my fun, yeah.

DO SOMETHIN'

WORDS & MUSIC BY CHRISTIAN KARLSSON, PONTUS WINNBERG & ANGELA HUNTE

♩ = 128

N.C.

1. Some-bo - dy get me my truck — so we can ride on the clouds, — so we can turn up the bass —
 2. Now ya all in my grill, — 'cause I say what I feel, — on - ly rock to what's real —

— like... Some-bo - dy pass my gui - tar — so we can look like a star, —
 — now. (Bump, bump.) But I can't do that with you, — on - ly here with my crew, —

Em

— and spend this cash like...
 — I can roll if you can don't be a punk, punk.

What you gon-na do when the crowd goes ay-ohh, while you're stand-ing on the wall?

Mu-sic's start - in' ev - 'ry - where, - so



why don't you just move a - long? I see you look - in' at me, - like I'm some kind of freak, -

- get up out - ta your seat, - why don't you do some - thin'? I see you look - in' at me, -

To Coda ⊕

- like I got what ya need, - get up out - ta your seat, - why don't you do some - thin'?

1.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of whole rests. The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords.

2.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music with the lyrics: "I see you look-in' at me... like I'm some kind of freak, get up out-ta your seat,". The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. Both piano parts feature a rhythmic pattern of eighth notes and chords.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music with the lyrics: "... why don't you do some-thin'?", followed by two measures of whole rests. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano parts continue with their rhythmic accompaniment.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music with the lyrics: "A - ha.", followed by two measures of whole rests. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano parts continue with their rhythmic accompaniment.

Em



I see you look-in' ov - er

Am



Em



here, can't you tell I'm hav-in' fun? If you know like I

Am



Em/G



F#7



N.C.

know, you would stop star-in' at us, and get your own space and do some-thin'.

D.S. al Coda

⊕ Coda

I see you look-in' at me — like I'm some kind of freak, — get up out-ta your seat, —

The first system of the Coda section features a vocal line in treble clef with lyrics and a piano accompaniment in G major. The piano part consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

— why don't you do some-thin'? —

Synth

The second system continues the vocal line and piano accompaniment. A 'Synth' part is introduced in the right hand of the piano, playing a sequence of eighth notes. The lyrics are '— why don't you do some-thin'? —'.

Do some - thin'!

The third system continues the vocal line and piano accompaniment. The lyrics are 'Do some - thin'!'.

Why don't you do some-thin'?

The fourth system concludes the Coda section with the vocal line and piano accompaniment. The lyrics are 'Why don't you do some-thin'?'. The system ends with a double bar line.

...BABY ONE MORE TIME

WORDS & MUSIC BY MAX MARTIN

♩ = 96

N.C.

Oh ba - by, ba - by.

Drums

Oh ba - by, ba - by.

Cm

G7

B^b/D

E^b

1. Oh ba - by, ba - by how was I sup - posed — to know — that
(Verse 2 see block lyric)



some-thin' was - n't right here? Oh ba-by, ba-by I should-n't have let you go.



And now you're out of sight yeah. Show me how you want it



to be. Tell me ba - by 'cause I need to know now oh, be - cause -



My lone - li - ness is kill - in' me and I, I must con - fess I





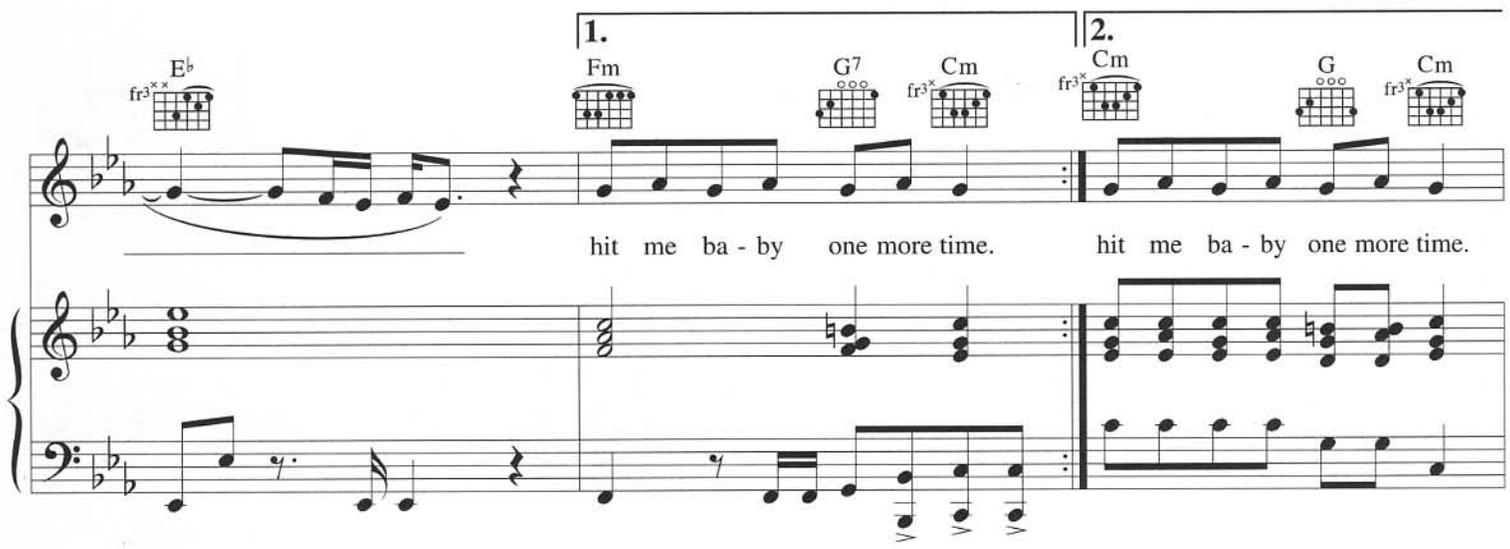




still be - lieve, — still be - lieve. — When I'm not with you I lose my mind. Give me a sign,



1. hit me ba - by one more time. 2. hit me ba - by one more time.



N.C. Oh ba-by, ba-by. Oh, oh. — Oh ba-by, ba-by. Ah — yeah, yeah.



Oh ba-by, ba-by how was I sup - posed — to know? —



Fm Gsus4 G A^b B^b

Oh pret - ty ba - by I should - n't have let — you go. —

Fm7 A^b B^b Cm

I must con - fess — that my lone - li - ness —

G7 E^b Fm Gsus4 G

— is kill - in' me now, — don't you know I — still — be - lieve —

A^b B^b A^b maj7 E^b/G Fm B^b G7/B

— that you will be here — and give me a sign. — Hit me ba-by one more time.

Cm G7 Eb

My lone - li - ness is kill - in' me and I, I must con - fess I

Fm Gsus4 G Cm G7 Ab Bb

still be - lieve, — still be - lieve. — When I'm not with you I lose my mind. Give me a sign,

Eb 1. Fm G7 Cm 2. Cm G Cm N.C.

hit me ba-by one more time. hit me ba-by one more time.

Verse 2:
 Oh baby, baby
 The reason I breathe is you
 Boy you got me blinded.
 Oh pretty baby
 There's nothing that I wouldn't do
 It's not the way I planned it.
 Show me, how you want it to be *etc.*

ALL THE SONGS FROM
THE BEST SELLING ALBUM,
ARRANGED FOR
PIANO, VOICE & GUITAR

MY PREROGATIVE
TOXIC

I'M A SLAVE 4 U

OOPS!... I DID IT AGAIN

ME AGAINST THE MUSIC

STRONGER

EVERYTIME

...BABY ONE MORE TIME

(YOU DRIVE ME) CRAZY

BOYS

SOMETIMES

OVERPROTECTED

LUCKY

OUTRAGEOUS

DON'T LET ME BE THE LAST TO KNOW

BORN TO MAKE YOU HAPPY

I LOVE ROCK 'N' ROLL

I'M NOT A GIRL, NOT YET A WOMAN

I'VE JUST BEGUN (HAVING MY FUN)

DO SOMETHIN'



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